



# MUSIC

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## IN DEERFIELD

*Friday, June 7, at 8:00 p.m.*

# M A S S, K. 427

WOLFGANG AMADEUS MOZART  
1756-1791

Andrew Parrott, conductor

Nancy Armstrong & Dominique Labelle, sopranos

Jeffrey Thomas, tenor Richard Morrison, bass

The Boston Early Music Festival Orchestra

Linda Quan, concertmistress

The Handel & Haydn Society Chorus

John Finney, chorusmaster

*John M. Greene Hall, Smith College, Northampton*

Venite populi, K.260

Epistle Sonata in E-flat Major, K.67 (Andante)

Epistle Sonata in C Major, K.329 (Allegro)

*James David Christie, organist*

Mass, K. 427

Kyrie

Gloria

Gloria in excelsis Deo Laudamus te Gratias agimus tibi Domine Deus  
Qui tollis peccata mundi Quoniam tu solus sanctus  
Jesu Christe — Cum sancto spiritu

Sonata in F Major, K.224 (Allegro con spirito)

Credo

Credo in unum Deum Et incarnatus est [chant] Crucifixus

Sanctus

Benedictus

[chant] Agnus Dei

## Boston Early Music Festival Orchestra

|  |                                      |                                     |                      |
|--|--------------------------------------|-------------------------------------|----------------------|
| <b>VIOLIN</b>                              | <b>VIOLA</b>                         | <b>FLUTE</b>                        | <b>HORN</b>          |
| Linda Quan,<br><i>concertmistress</i>      | David Miller,<br><i>principal</i>    | Christopher Krueger                 | Lowell Greer         |
| Anthony Martin,<br><i>principal second</i> | Laura Jeppesen                       | OBOE                                | Richard Seraphinoff  |
| Daniel Banner                              | Andrea Andros                        | Stephen Hammer,<br><i>principal</i> | TROMBONE             |
| Bruce Berg                                 |                                      | Marc Schachman                      | Gary Nagels, alto    |
| Elizabeth Blumenstock                      | <b>VIOLONCELLO</b>                   |                                     | Ronald Borror, tenor |
| Joan Brickley                              | Myron Lutzke,<br><i>principal</i>    |                                     | Mack Ramsey, bass    |
| Cleland Kinloch Earle                      | Elisabeth LeGuin                     | <b>BASSOON</b>                      |                      |
| Judson Griffin                             | Karen Kaderavek                      | Dennis Godburn,<br><i>principal</i> | <b>TIMPANI</b>       |
| Gerald Itzkoff                             |                                      | Tom Sefkovic                        | John Grimes          |
| Carla Moore                                | <b>VIOLONE</b>                       |                                     |                      |
| Michael Sand                               | Michael Willens,<br><i>principal</i> | <b>TRUMPET</b>                      | <b>ORGAN</b>         |
| Jane Starkman                              | Thomas Coleman                       | John Thiessen                       | James David Christie |
|  |                                      | Fred Holmgren                       |                      |

Organ by Robert Byrd, 1991

## HANDEL & HAYDN SOCIETY CHORUS John Finney, *chorusmaster*

|                  |                 |                 |                   |
|------------------|-----------------|-----------------|-------------------|
| <b>SOPRANO</b>   | <b>ALTO</b>     | <b>TENOR</b>    | <b>BASS</b>       |
| Gail Abbey       | Susan Byers     | William Hite    | Jonathan Barnhart |
| Roberta Anderson | Pamela Dellal   | Martin Kelly    | Herman Hildebrand |
| Jean Danton      | Eleanor Kelley  | Phillip Kidd    | Thomas Jones      |
| Michèle Eaton    | Jeanne McCrorie | Bruce Lancaster | Mark McSweeney    |

Venite, populi, venite, de longe venite,  
et admiramini gentes  
an alia natio tam grandis,  
quae habet Deos appropinquantes sibi,  
sicut Deus noster adest nobis,  
cujus in ara vera praesentiam  
contemplamur in fidem vivam;

O sors cunctis beatior sola fidelium,  
quibus panis fractio et calicis  
communio est in auxilium.

Eja ergo epulemur in azimis  
veritatis et sinceritatis,  
epulemur et inebriemur vino  
laetitiae sempiternae!

*Come, ye peoples, come from afar,  
ye nations, and behold in amazement!  
For when was a people so exalted,  
that its gods were so close to us  
as our God is;  
He, whose real presence  
we can ever observe in living faith.*

*O most blessed lot of the faithful,  
who alone are saved and succored by the  
breaking of bread and the communion of the chalice!*

*Let us therefore wallow in the pastures  
of truth and sincerity,  
let us wallow and be inebriated  
by the wine of everlasting joy!*

Kyrie, eleison.  
Christe, eleison.  
Kyrie, eleison.

*Lord, have mercy upon us.  
Christ, have mercy upon us.  
Lord, have mercy upon us.*

Gloria in excelsis Deo.  
Et in terra pax hominibus bonae voluntatis.

*Glory to God in the Highest.  
And on earth peace to men of good will.*

Laudamus te. Benedicimus te.

*We praise thee. We bless thee.*

Adoramus te. Glorificamus te.

*We adore thee. We glorify thee.*

Gratias agimus tibi propter magnam gloriam tuam.

*We give thanks to thee for thy great glory.*

Domine Deus, Rex coelestis,  
Deus Pater omnipotens.

*Lord God, heavenly King,  
God the Father almighty.*

Domine Fili unigenite, Jesu Christe.

*Lord the only-begotten Son, Jesus Christ.*

Domine Deus, Agnus Dei, Filius Patris.

*Lord God, Lamb of God, Son of the Father.*

Qui tollis peccata mundi,  
miserere nobis.

*Thou who takest away the sins of the world,  
have mercy upon us.*

Qui tollis peccata mundi,  
suscipte deprecationem nostram.

*Thou who takest away the sins of the world,  
receive our prayer.*

Qui sedes ad dexteram Patris,  
miserere nobis.

*Thou who sittest at the right hand of the Father  
have mercy upon us.*

Quoniam tu solus sanctus.

*For thou only art holy.*

tu solus Dominus.

*Thou only art the Lord.*

tu solus Altissimus, Jesu Christe,  
cum Sancto Spiritu in gloria Dei Patris.

*Thou only, Jesus Christ, art most high,  
with the Holy Ghost in the glory of God the Father.*

Amen.

*Amen.*

Credo in unum Deum, Patrem omnipotentem,  
factorem coeli et terrae,  
ibilium omnium et invisibilium.

*I believe in one God, the Father almighty,  
maker of heaven and earth,  
and of all things visible and invisible.*

Et in unum Dominum Jesum Christum,  
Filium Dei unigenitum.

*And in one Lord Jesus Christ,  
the only begotten son of God,*

Et ex Patre natum ante omnia saecula.  
Deum de Deo, lumen de lumine,  
Deum verum de Deo vero.  
Genitum, non factum, consubstantiale Patri:  
per quem omnia facta sunt.  
Qui propter nos homines, et propter nostram salutem  
descendit de coelis.

Et incarnatus est de Spiritu Sancto,  
ex Maria Virgine: et homo factus est.

[chant]

Crucifixus etiam pro nobis,  
sub Pontio Pilato passus et sepultus est.  
Et resurrexit tertia die  
secundum Scripturas.  
Et ascendit in coelum,  
sedet ad dexteram Patris.  
Et iterum venturus est  
cum gloria judicare vivos et mortuos:  
cujus regni non erit finis.  
Et in Spiritum Sanctum,  
Dominum, et vivificantem:  
qui ex Patre Filioque procedit.  
Qui cum Patre et Filio simul adoratur,  
et conglorificatur: qui locutus est per Prophetas.  
Et unam sanctam catholicam et  
apostolicam Ecclesiam.  
Confiteor unum baptismum in remissionem peccatorum.  
Et exspecto resurrectionem mortuorum.  
Et vitam venturi saeculi.  
Amen.

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth.  
Pleni sunt caeli et terra gloria tua.  
Hosanna in excelsis.  
Benedictus qui venit in nomine Domini.  
Hosanna in excelsis.

[chant]

Agnus Dei qui tollis peccata mundi,  
miserere nobis.  
Agnus Dei qui tollis peccata mundi,  
dona nobis pacem.

*Born of the Father before all ages.  
God of God, light of light,  
very God of very God,  
begotten not made, being of one substance with the  
Father, by whom all things were made.  
Who for us men and for our salvation  
came down from heaven.*

*And was incarnate by the Holy Ghost  
of the Virgin Mary and was made man.*

[chant]

*He was crucified also for us  
under Pontius Pilate, he suffered and was buried.  
And on the third day he rose again  
according to the scriptures.  
And ascended into heaven,  
and sitteth at the right hand of God the Father.  
And he shall come again  
with glory to judge the living and the dead,  
whose kingdom shall have no end.  
And I believe in the Holy Ghost,  
the Lord and giver of life,  
who proceedeth from the Father and the Son.  
Who with the Father and the Son together is adored  
and glorified, who spoke by the Prophets.  
And I believe in one holy Catholic and  
Apostolic Church.  
I confess one baptism for the remission of sins.  
And I look for the resurrection of the dead,  
and the life of the world to come.  
Amen.*

*Holy, Holy, Holy, Lord God of Sabaoth.  
The heavens and the earth are full of thy glory.  
Hosanna in the highest.  
Blessed is he who cometh in the name of the Lord.  
Hosanna in the highest.*

[chant]

*Lamb of God, that takest away the sins of the world,  
have mercy upon us.  
Lamb of God, that takest away the sins of the world,  
grant us peace.*

## MOZART AND THE CHURCH

**F**Ollowing his early years, spent largely in travel, Mozart was formally taken into the service of the Salzburg court as *Konzertmeister*, with a salary of 150 florins, on July 9, 1772, when he was sixteen. The prince-archbishop of Salzburg, Sigismund, Count Schrattenbach, had just died, and his successor was to play a major — if not very happy — role in Mozart's life.

The new prince-archbishop, Hieronymus, Count Colloredo, was a man of the Enlightenment, concerned to reform governmental operations, to promote the development of modern agricultural methods through the encouragement of studies in the natural sciences, to improve health care, and to modernize the economy from a debt-ridden agrarian system based on payment in kind to the use of cash. But he also wanted to run his operations efficiently, and that has caused him to be undeservedly maligned by those whose only view of the man comes from the letters of the Mozart family. Colloredo's church reforms — making it more of a "people's church" and turning institutional funds from lavish decoration to hospitals and poorhouses — meant also simplifying and reducing the music. Among other things, Colloredo decreed that all of the music for the Mass, both choral and instrumental, should fill no more than 45 minutes (Mozart reported this, in frustration, in a 1776 letter to Padre Martini). Such brevity enforced a marked simplification of the musical elements in the church; none of Mozart's *Mass* compositions for Salzburg during his time as an employee of the Cathedral is expansive; all are compact and to the point.

Most galling to the Mozarts was Colloredo's insistence on his employees being at hand to provide the services for which they were being paid. He was far less willing than Schrattenbach to let the Mozarts go traveling all over Europe for months on end (even on an unpaid leave of absence); he wanted them at home and tending to business. As Mozart grew and became aware of opportunities that might await him in Paris or Munich or Vienna, he found the smallness of Salzburg increasingly irritating, and he focussed his anger on the person of the prince-archbishop.

Nonetheless, during the eight years between his formal appointment in Salzburg and his sudden resignation while on a visit with the court to Vienna, Mozart wrote

a substantial amount of church music: more than a dozen masses, half a dozen litanies and Vespers, another dozen short sacred works, and seventeen instrumental church sonatas.

These sonatas were played during the service between the readings of the Epistle and the Gospel, and for that reason they are sometimes called "Epistle sonatas." They vary in size and character, probably according the kind of music in the mass setting they were intended to be heard with. Fourteen of them call for two violins, bass, and organ (the organ usually functioning as a continuo instrument, though in some cases it has an obbligato part); this instrumentation recalls the *sonata da chiesa* of the Baroque era, but Mozart's works are usually compact sonata-form movements, a more modern genre. The E-flat sonata, K.67 [41b], may be the very first piece Mozart composed as an official employee in Salzburg service; it dates from 1772. Its slow tempo is unusual, since most epistle sonatas were short allegro movements. The sonata in C, K.329 [317a] is for the largest ensemble — pairs of oboes, horns, trumpets, plus timpani, two violins, bass, and obbligato organ. It dates from 1779 and was possibly written to be performed with the "Coronation" Mass in C, K.317, which was first heard on March 23. Among clues to the presumed connection: both works are in C major, and the instrumentation for the mass setting includes all of the "extra" instruments required for the sonata.

Mozart composed *Venite populi*, K.260 [248a], an *Offertorium de venerabili sacramento*, perhaps for Ascension Day in June 1776. The piece is unusual in its double-chorus layout, which Mozart adopts successfully, rather in the manner of seventeenth-century Venetian practice (we have no indication, however, that Mozart was familiar with any Venetian double-chorus music. The work was not printed until 1873, after Brahms — a devotee of early music with an astonishingly thorough knowledge of theoretical treatises and forgotten compositions — performed it in Vienna, thus bringing it to the attention of a publisher. Mozart's autograph contains the eight voice parts and the continuo bass. The two violin parts were written in a separate score in a different hand and marked "ad libitum." A set of parts in Salzburg also contained bassoon and double bass parts (melodically identical to the figured bass line) and three trombone parts, which

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**Castle Trio**

Saturday, September 28th      Brick Church Meetinghouse  
Haydn: Trio in G minor (with the Gypsy Rondo)  
Beethoven : Op. 70, no. 1 (Ghost Trio)  
Shubert: Trio in B-flat Major

**American Boychoir with Glen Velez**

Thursday, October 18th    St. Mary's Church, Northampton  
Traditional works as well as "Hymnody of Earth". This concert is part of MID's *New Horizons* series.

**Sergio & Odair Assad**

Sunday, October 27th      Brick Church Meetinghouse  
Debussy: Suite Bergamasque  
Rameau: Pieces de Clavecin

**Maggini String Quartet**

Thursday, November 21st      Brick Church Meetinghouse  
Mendelssohn: Quartet in E-flat (Op. 44 no. 3)  
Gow: Quartet no. 7 (Great Britain)  
Beethoven : Op. 59 no. 3

**Hesperus**

Saturday, December 7th    Brick Church Meetinghouse  
Christmas in the New World.  
Music of the Americas.

**Borodin Trio**

Friday, January 10th      Brick Church Meetinghouse  
Schumann: Trio in D minor (Op. 63)  
Ravel: Trio in A minor  
Dvorak: Dumky

**Christopher O'Riley**

Thursday, March 26th      Brick Church Meetinghouse  
Chopin: Adante Spianato & Grand Polonaise, Op. 22  
Prokofiev: Sonata No. 8 in B-flat Major, Op. 84  
Liszt: Spanish Rhapsody  
Milhaud: "Tijuca"

**Peabody Trio**

Saturday, April 25th      Brick Church Meetinghouse  
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represent a common practice of doubling the voice parts in sacred music.

After leaving the Salzburg service, which included the composition of church music as a regular requirement of his job, Mozart wrote only a handful of sacred compositions. The Mass in C minor, the tiny but exquisite motet *Ave verum corpus*, and the *Requiem* virtually exhaust the list.

Mozartians have always lamented the incompleteness of the great torso that is the Mass in C minor. It is a work that has raised serious questions for scholars tracing its history and performance in Mozart's lifetime, as well as for editors and performers trying to bring it to life again today. Its creation is linked to Mozart's personal and professional connection with the Weber family, which included no fewer than three sopranos of some repute. The eldest daughter, Josepha, was to be the first Queen of the Night in *The Magic Flute*. The second, Aloysia, had sparked Mozart's love when he first met her (then a nubile fifteen-year-old) on a visit to Munich in 1777. Four years later Mozart settled in Vienna, where he had been preceded by the Weber family, and he roomed with them for several months. His infatuation for Aloysia had not passed, but she was married by then and, if anything, even less interested in him than before. But her mother evidently schemed to force Mozart to marry the third daughter, Constanze, by compromising their reputations — at least this was Papa Leopold's view of the situation.

Eventually Mozart did find himself in love with Constanze (to his father's dismay), and he married her on 4 August 1782, though craftily informing his father only when it was too late for him to object. Leopold recognized his impotence in the matter, and resignedly sent his blessing after the wedding. Mozart was eager to visit Salzburg with his bride and persuade his father of the wisdom of his choice of bride, but the visit had to be put off for a year. In the meantime, though, he began composing a large Mass, which, as he wrote to his father in January, was in fulfillment of a vow made at a time when Constanze was ill. At the time of his letter, the music was already half finished; it was destined to remain so.

The long-awaited visit to Salzburg took place in the summer of 1783. The Mass in C minor had not progressed much, if at all, since January, but Mozart evidently worked on it in Salzburg (actually we have

very little idea of what he did with himself for the three months there) and directed some sort of performance there at St. Peter's on 26 October 1783. We know the Mass was performed. Wolfgang's sister Nannerl noted in her diary that she had attended the rehearsal on the twenty-third "in which my sister-in-law sings solo," as well as the service on the twenty-sixth, where she noted, "The whole of the court music participated." The soprano solos were probably written with Constanze in mind, if only to show off her talents to the composer's still doubting father, and they generate a healthy respect for her musicianship.

YET HALF of the piece is missing! In a *Missa solemnis*, or High Mass, such as K.427, the Ordinary of the Mass — the portions of the text that remain unchanged throughout the church year, the ones normally set to music — consists of the Kyrie, Gloria, Credo, Sanctus (with the Benedictus), and Agnus Dei; often the longer texts are subdivided into several movements. Since the work's first publication by J. A. André in 1840, this is what we have of it:

|            |   |
|------------|---|
| Kyrie      | Complete.   |
| Gloria     | Complete.   |
| Credo      | Only fragments of the first two sections, "Et in terra pax" and "Et incarnatus est" |
| Sanctus    | Complete except for the lack of one of the double choruses                          |
| Benedictus | One double chorus missing in the da capo of the Osanna                              |
| Agnus Dei  | Entirely missing  |

It would have been inconceivable in 1783 to offer an incomplete liturgical work as part of a church service (and equally inconceivable to perform a Mass as a concert work). So we are left with the nagging question: Did Mozart ever complete the piece? If so, what happened to the now-missing sections? If not, what music was performed in Salzburg that October 26?

It seems most unlikely that Mozart finished the work and that sections of it were lost afterwards. One occasionally encounters the suggestion that he substituted movements from earlier Mass settings for the missing parts, but, aside from the stylistic barbarity of such a procedure (nothing he had written earlier — under Colloredo's stipulation of brevity — could pos-

sibly match the new work in scope and grandeur), there is no support for the hypothesis from the performing parts that do survive. Possibly the incomplete portions of the Mass were simply performed as plainsong. Today's performance chooses this alternative.

Even the parts that Mozart did finish have not all survived; of the *Sanctus* and *Osanna*, only a separate "particella" containing the "extra" instruments — woodwinds, brass, and drums—and not the core of voices and strings can be found, and the *Benedictus* is totally lost.

Richard Maunder, an English musicologist who has also prepared a new edition of the unfinished *Requiem*, edited the present edition through careful study of the surviving sources, including a manuscript score made by a monastery choirmaster, Pater Matthus Fischer. Though Fischer's score is riddled with serious errors, it gives a number of clues, particularly to the double-chorus layout of the choral sections.

The nagging question remains: Why should Mozart have failed to complete a work that would have been, without question, his grandest Mass setting? It is impossible to discuss the matter in detail here, but two points are worth noting. First, since the decision to compose the piece had been personal, there was no reason for Mozart to continue if he did not feel an artistic or personal compulsion. Second, the Mass was started under the immediate impetus of Mozart's discovery of Bach and Handel under the tutelage of Baron Gottfried van Swieten, whose musical circle Mozart joined soon after his arrival in Vienna. Though the encounter with these older masters may not have changed Mozart's style as fundamentally as some writers maintain, it certainly showed him new possibilities in contrapuntal writing, and the C-minor Mass makes grand use of them. The contrapuntal technique offered him a means of stretching his own musical language beyond the decorative rococo art of a J.C. Bach to an astonishing degree. But even Mozart needed some time to absorb fully the implications of this discovery. It seems, in fact, that the fugues and the elaborate counterpoint of the C-minor Mass were one way of coming to grips with that style. Once he had learned all he could from the approach, there was no compelling reason to complete the piece, since it would add nothing to his depleted exchequer.

As it stands, then, the C-minor Mass is a magnificent torso — grandiose, dramatic, powerfully expressive. It

demonstrates one of the world's most extraordinary musical minds conquering new expressive territory — Bachian solemnity, Handelian grandeur, the spare and the sensuous, the simple and the florid, the ardently emotional and the spiritedly jubilant — in a work that stands, torso though it may be, scarcely rivaled in Mozart's output. Among the highlights are the deeply solemn *Kyrie*, the *Gloria* bursting forth with trumpets and drums in a brilliant C major, the delicious vocal competition of the two solo sopranos in the *Domine Deus*, culminating in a magically sensuous moment that has the two voices crossing in large leaps so that each produces the high note in succession. The magnificent double chorus of *Qui tollis*, over sharply dotted rhythms and a chromatic bass line, builds extraordinary tension. The *Gloria* closes with one of Mozart's most brilliant — even theatrical — demonstrations of fugal writing, *Cum sancto Spiritu*. Mozart brings it to a dramatic conclusion quite atypical of the Baroque masters with a great unison choral statement of the subject just before the close.

The opening of the *Credo* is again in the brilliant style that opened the previous section, though without the trumpets and drums. The second violin and viola parts are mostly missing in this movement and had to be editorially supplied. The *Et incarnatus* that follows is one of Mozart's most ravishing passages, and certainly one of his greatest musical gifts to his *Constanze*: an extended solo for soprano with flute, oboe, and bassoon; here all the upper string parts are reconstructed, but the delicious woodwind writing is Mozart's own.

About half the choral parts of the *Sanctus* are missing and had to be editorially reconstructed. Following *Benedictus*, the only passage in the work that offers the entire solo vocal quartet as a unit the work as we have it, the section and the score concludes in an unusually festive way with the repeated *Osanna*. There is every reason to that we had a complete C-minor Mass by Mozart, but regrets are vain. Nonetheless the parts Mozart did write are remarkable enough — deeply moving and thrilling by turns. They offer a much richer view of Mozart as a church musician than any other work except that other great unfinished masterpiece, the *Requiem*.

• Steven Ledbetter

# Festival Artists

CAROL ANN ALLRED, *soprano*, received the degrees of Master of Music and Doctor of Musical Arts in Vocal Performance from the Eastman School of Music, after which she has appeared as soprano soloist in oratorios, operas and orchestras throughout the world. Her operatic performances include leading roles in Mozart's *Le Nozze di Figaro*, *Don Giovanni*, *Cost fan tutte*, *Die Zauberflöte*, and *La Finta Giardiniera*, as well as Verdi's *Rigoletto*, Cavalli's *La Calisto*, Ward's *The Crucible*, Mechelin's *Tartuffe*, the world premiere of Murray Boren's *Emma*, and a memorable concert performance of Gluck's *Orfeo* with Jan DeGaetani and Lucy Shelton. Her awards include first prizes in the MTNA National Collegiate Voice Competition, the Jessie Kneisel Lieder Competition, the Utah Metropolitan Opera Auditions, and the Pittsburgh Concert Society Competition.

ANDREA ANDROS, *violin and viola*, is well-known throughout the early and modern music worlds. She is a member of the Radio City Music Hall Orchestra, the Opera Orchestra of New York, and the National Grand Opera Company. As a period instrument specialist, Ms. Andros performs with the Bach Ensemble, the Waverly Consort, the Classical Band, and Music Before 1800.

NANCY ARMSTRONG, *soprano*, is a favorite of early music ensembles and critics alike. She has distinguished herself in early music, oratorio, and on the recital stage to critical acclaim in North America, South America, and Europe with ensembles such as the Washington Bach Consort, Montréal's Tafelmusik, and Paris' Orchestre de Medicis. Known for her portrayal of Handelian oratorio and operatic heroines, she has now

interpreted twelve of these powerful roles. Ms. Armstrong was a soloist in the American Repertory Theater production of *A Midsummer Night's Dream* performing incidental music from Purcell's *The Fairy Queen*. For nearly a decade she toured internationally as soprano soloist with the Boston Camerata. In Boston, Ms. Armstrong appears regularly with Handel & Haydn Society, Banchetto Musicale, Boston Cecilia, Boston Museum Trio, and The Boston Viol Consort. Ms. Armstrong is profiled in *Who's Who in American Women. Recordings: Erato, Harmonia Mundi, Nonesuch, Ventadorn.*

ANNE AZÉMA, *soprano*, trained in France (musicology and voice), America, and England. Especially committed to performance of music composed before 1750, she has appeared with various early music ensembles and in recital in Europe, the U.S. and Japan. Ms. Azéma has toured and recorded extensively with the Boston Camerata. Ms. Azéma created the role of Iseult in the Camerata's original production of *Tristan & Iseult*, sharing in the *Grand Prix du Disque* that was awarded to the Erato recording in 1989. She has participated in numerous live broadcasts for American, British, Swiss, French and Japanese radio and television. *Recordings: Harmonia Mundi, Nonesuch, Bridge, Sine Qua Non.*

BANCHETTO MUSICALE has been in the forefront of the American historical performance revival since its inception in 1973. Founded and directed by the American conductor and harpsichordist Martin Pearlman, Banchetto was the first permanent Baroque orchestra in this country. The ensemble's period orchestra and professional chamber chorus

have presented the American original-instrument premieres of Mozart's *Don Giovanni* and *The Magic Flute*, Beethoven's *Symphony No. 7 and Violin Concerto*, works by Bach, Handel and Haydn, as well as major operas by Monteverdi, Rameau and Purcell. Its presentation of *Messiah*, performed annually in Boston, has been acclaimed at New York's Carnegie Hall as well. Banchetto Musicale's most recent recording of Mozart's *Solemn Vespers* and *Coronation Mass*, was released internationally by Harmonia Mundi USA in November, 1990. The ensemble has an annual subscription series at Boston's Jordan Hall and is heard regularly on National Public Radio. *Recordings: Harmonia Mundi, Titanic.*

DANIEL BANNER, *violin*, numbers among his teachers Dorothy DeLay, Berl Senofsky, Robert Koff, and Denes Szigmondy. He has been performing in the Boston area since 1968. He has been concertmaster and soloist with Emmanuel Music, the Cantata Singers, the Boston Cecilia, the American Repertory Theatre, the Castle Hill and Monadnock Festivals, and the New Hampshire Symphony.

BRUCE BERG, *violin*, received degrees from the Juilliard School of Music. Currently artist-in-residence and first violinist of the Ciompi String Quartet at Duke University, he has performed as a Baroque violinist at the Aston Magna Festival and with the Smithsonian Chamber Players, Concert Royal, The English Baroque Soloists, and Sonata a Quattro.

ELIZABETH BLUMENSTOCK, *violin*, attended the University of California at

Berkeley and the Royal Conservatory in The Hague, where she studied viola with Jürgen Kussmaul. She has performed with the Mostly Mozart Orchestra, the Bach Ensemble, Concerto Amabile and the Artaria Quartet. She is associate concertmistress of Philharmonia Baroque Orchestra and guest concertmistress of the Portland Baroque Orchestra.

RONALD BORROR, *trombone*, is a member of the New York Cornet and Sacbut Ensemble; as a modern trombonist he also performs with the New York City Ballet and American Composers Orchestras and the contemporary ensemble Parnassus. Mr. Borrer is on the faculties of Brooklyn College, Mannes College of Music, SUNY-Stony Brook, North Carolina School of the Arts, and Hart College of Music.

THE BOSTON CAMERATA, an internationally celebrated ensemble of singers and instrumentalists dedicated to bringing alive the music of the Middle Ages, the Renaissance, and the early Baroque, was founded in 1954 and was associated for many years with the Boston Museum of Fine Arts. Since 1968, Joel Cohen has directed the Boston Camerata's performances, teaching, research, and publications. The Camerata seeks to combine historical accuracy—interpretations on period instruments using old techniques of singing and playing—with a commitment to high professional standards and a lively, vigorous, and engaging style of presentation. In addition to its regular performances in Boston and New York, the Camerata has toured extensively throughout the world, including appearances at most major French music festivals as well as annual summer workshops in the south of France. *Recordings: Nonesuch, Erato, Harmonia Mundi.*

JOAN BRICKLEY, *violin*, studied at the Guildhall School of Music under a Corporation of London scholarship while reading for a B.Mus. at the University of London. She was awarded a Winston Churchill Memorial Fellowship to study

Baroque violin in Holland and Belgium. She has performed and recorded with the Academy of Ancient Music, the English Baroque Soloists, The English Bach Festival Orchestra, the Smithsonian Chamber Players, and numerous other ensembles.

JAMES DAVID CHRISTIE, *organ and fortepiano*, has been acclaimed as one of the finest organists of his generation. He has performed and recorded with major symphony orchestras and period instrument ensembles throughout the U.S. and Europe. In 1979, he became the first American to win First Pruize in the Bruges International Organ Competition and the first person in the history of the competition to win both the First Prize and the Prize of the Audience. He is presently the Distinguished Artist-in-Residence at the College of the Holy Cross, Worcester, and organist of the Boston Symphony. Mr. Christie is on the faculty of Wellesley College and is the artistic consultant for the Handel & Haydn Society of Boston. He is artistic director of the International Artists Series at Mechanics Hall, Worcester, and performs regularly with the Bach Ensemble and the Handel & Haydn Society. He is leader of Ensemble Abendmusik, presented in its début performance at the 1987 Boston Early Music Festival.

JOEL COHEN, *director*, *The Boston Camerata*, is now recognized as one of the world's authorities on Mediæval and Renaissance musical performance. He has received widespread acclaim as performer, conductor, and writer/commentator in his chosen field, and his unique style of program building has made the Camerata famous on five continents. Following studies in composition and musicology at Harvard University, he was awarded a Danforth Fellowship and studied with Nadia Boulanger in Paris. He has taught and lectured at many American and European universities. Mr. Cohen's professional honors include membership in Phi Beta Kappa, the Erwin Bodky Award

and Harvard's Signet Society medal. As a lutenist, Mr. Cohen has appeared with La Grand Ecurie et la Chamber du Roy, the Florilegium Musicum of Paris, and as accompanist to tenor Hughes Cuenod. With soprano Anne Azéma, he has performed throughout Europe, Africa and Asia. Mr. Cohen is widely known in France as a radio commentator on early music topics; in the U.S., he has been a host of WGBH's "Morning Pro Musica." His first book, *Reprise*, produced in collaboration with photographer Herb Snitzer, was published in 1985 by Little, Brown and Company.

RICHARD COHN, *baritone*, has appeared as a soloist with the Chicago, St. Louis, Milwaukee, and Jerusalem Symphony Orchestras. A regularly-featured artist with Chicago's "Music of the Baroque" ensemble, Mr. Cohn is also a soloist on the group's recording of *Von Himmel Hoch* and Monteverdi's *Vespers*. He has presented numerous works of Kurt Weill in occasions such as an international symposium on "Music and German Literature" at the University of Illinois, Champaign-Urbana, and in the concerts of Chamber Music Chicago. Besides his appearance with the Mirador Ensemble in the Chicago Symphony Chamber Music Series, Mr. Cohn has also performed in the Dame Myra Hess Memorial Concerts at the Chicago Library Cultural Center.

THOMAS COLEMAN, *double bass*, came to Boston in 1978 from Amsterdam, where he played with the Concertgebouw Orchestra. He has performed on violone and double bass with most of Boston's musical organizations, including the Handel & Haydn Society, Emmanuel Music, the Boston Classical Orchestra, Banchetto Musicale, the Boston Camerata, and the Boston Symphony. He has also taken part in the Castle Hill and Monadnock Music Festivals, performing on both modern and period instruments. *Recordings: Nonesuch, Harmonia Mundi, Titanic, Phillips, EMI, CRI, Erato, Deutsche Grammophon.*

MICHAEL COLLVER, *countertenor and cornetto*, has been heard in a wide range of early music performances, from oratorio soloist with the Los Angeles Philharmonic, San Antonio Symphony, and chamber orchestras in the Bay Area, Vancouver, Montréal and Québec, to instrumentalist and singer with the Boston Camerata and Sequentia. A co-director of Ensemble P.A.N., he studied with Thomas Binkley and Andrea von Ramm at the Schola Cantorum. Mr. Collver is on the faculty of the Longy School of Music, and has taught in residencies and summer courses across the U.S. and Europe. *Recordings: New Albion, Erato.*

JEAN DANTON, *soprano*, has appeared as a soloist with Cantata Singers, Dedham Choral Society, Concord Chorus and other choral groups in the Boston area. Currently, she performs with the Brown Bag Opera Company in their productions of *Carmen*, *Hansel and Gretel* and *La Pericole*. She recently sang the role of Galatea in the M.I.T. Summer Opera production of Handel's *Acis and Galatea* and was also heard as soloist with the Rockport Choral Society in their performances of Mozart's *Requiem* and *Coronation Mass*. Ms. Danton received her Master's degree in Opera Performance from the Hartt School of Music. She is currently on the voice faculty at the University of Lowell-College of Music, Gordon College, and New England Conservatory-Extension.

DAVID DOUGLASS, *violin*, is widely recognized as the leading exponent of the Renaissance violin and its large, but virtually unexplored repertoire, and performs this virtuosic solo and ensemble music with The Newberry Consort, The Musicians of Swanne Alley, and Afetti Musicali. He is also the founder of The King's Noyse, a violin band, an ensemble which grew out of Mr. Douglass' exploration of early violin technique and its application to sixteenth- and seventeenth-century consort music. Mr. Douglass has won consistently enthusiastic praise for his skillful and engaging playing from

critics both here and abroad, and has participated in concerts and Festivals throughout North America, Europe, and Asia. Frequently in demand as a teacher and lecturer, he will serve as artist-faculty of the 1991 Aston Magna Academy. His article on early violin technique and its effect on style was published in *Strings. Recordings: Virgin Classics, Harmonia Mundi, Erato.*

CLELAND KINLOCH EARLE, *violin*, is a member of the Smithsonian Chamber Orchestra, Handel & Haydn Society, Mostly Mozart Original Instruments Orchestra, and Philharmonia Baroque Orchestra. He has appeared as a soloist at music festivals in England and Poland. Mr. Earle studied violin with Daniel Steppner at the New Elgnad Conservatory of Music. Upon receiving his degree, he spent three years in Europe, studying with Sigiswald Kuijken and Nikolaus Harnoncourt. He is currently on the faculty of Clark University.

EARLY DANCE PROJECT was formed in 1986 and has very quickly become known in Europe and the U.S. for its pioneering approach to early dance. While striving to present early dance in a way that is both exciting and challenging for a modern audience, the Early Dance Project is also committed to giving those performances in a way that is as historically authentic as possible. Since its début at St. John's Smith Square, the company has presented projects ranging in scale from a handful of dancers and musicians, to fully staged productions with sets and costumes. The Early Dance Project plays a regular part in the Experience Weekends with the London Classical Players. The ensemble has recorded television programs for BBC2 and was the first early dance company to be included in the BBC Proms season.

ENSEMBLE PROJECT ARS NOVA, founded in Basel in 1980, re-creates the scintillating repertoire of the fourteenth and fifteenth centuries. P.A.N. has been internationally recognized for its creative and brilliant interpretations of this

music. Through tours throughout Europe and the U.S., festival appearances and special radio broadcasts and recordings, Ensemble P.A.N. has been established as the premiere group of its kind, winning special praise for its technical mastery and the captivating spirit and vitality of its music making. Ensemble P.A.N. has performed at early music festivals in Boston, Holland, and Berkeley in addition to three tours to Europe and throughout the U.S. Joining Ensemble P.A.N. for this concert are guests Steven Lundahl and Sarah Davies. Mr. Lundahl, *slide trumpet*, is a member of the Boston Shawm & Sackbut Ensemble and works with many ensembles along the East Coast. Sarah Davies is an organist/musicologist who performs in the New York area. *Recordings: Deutsche Harmonia Mundi, New Albion.*

ROBERT FERRIER, *bass-baritone*, has been a member of the New York City Opera since 1987, and has appeared with such companies as the Lyric Opera of Kansas City, Pittsburgh Opera, Minnesota Opera, Texas Opera Theater, Michigan Opera Theater, and the Wolf Trap Opera, among others. Mr. Ferrier performed the role of Figaro in the *Marriage of Figaro* with the Pittsburgh Opera Theater in the 1988-1989 season, and will appear as Dr. Bartolo in the same opera on the New York City Opera tour in 1991. His other operatic performances of leading roles include the *Magic Flute* and *Die Fledermaus*. In concert Mr. Ferrier has appeared as soloist with the Cleveland Orchestra, Pittsburgh Oratorio Society, the Bach Choir of Pittsburgh, and the Kansas City Symphony, among others.

JOHN FINNEY, *chorusmaster, organ and harpsichord*, holds degrees from Oberlin College Conservatory and The Boston Conservatory in organ performance. He has also studied at the North German Organ Academy and the Academy for Italian Organ Music. His teachers have included David S. Boe and James David Christie (organ) and Lisa Goode Crawford (harpsichord). He has

been a prize-winner in several international organ competitions, including the competition in Bruges, Belgium. Mr. Finney has performed with the Boston Symphony Orchestra, the Boston Pops, the New York Bach Ensemble, and the Smithsonian Chamber players. Also active as a choral conductor he is Chorusmaster for the Handel & Haydn Society of Boston and is conductor of the Heritage Chorale in Framingham, Massachusetts. He is director of music at the Wellesley Hills Congregational Church and is on the faculty at The Boston Conservatory. Recordings: *Nonesuch, Decca*.

JOHN FLEAGLE, *tenor*, studied early music performance technique with Marleen Montgomery in Boston and voice with Marcy Lindheimer in New York. He has performed with a number of early music ensembles including *Trio LiveOak* and *Sequentia*. He is a member of *Ensemble Project Ars Nova* and the *Boston Camerata*, with whom he has recorded and toured internationally. Mr. Fleagle made his solo *début* in 1984, accompanying himself on a variety of Mediæval string instruments which he also makes.

D'ANNA FORTUNATO, *mezzo-soprano*, is widely acclaimed for her richly colored voice, superior musical intelligence and taste, and for her remarkable interpretations of music of many ages. Her performances with many of America's leading chamber ensembles have been met with critical acclaim. Recordings: *Newport Classics, Musical Heritage Society, Harmonia Mundi, Vox*.

FRETWORK has set new standards in the performance of the great English viol consort repertory in the period since its first London concert at the Wigmore Hall in July 1986. Success came rapidly, with broadcasts on BBC Radio 3 and a contract for six recordings with Virgin Classics. Fretwork's repertory not only includes works from sixteenth- and seventeenth-century France, Germany, Italy,

and Spain, but now embraces entirely new music. One of Britain's finest contemporary composers, George Benjamin, has written music for Fretwork, an indication of the extent to which Fretwork has once again made the viol consort a living medium. In collaboration with the vocal group Red Byrd, Fretwork has presented larger-scale programs including verse anthems by Byrd and Tompkins, the city and country "Cries" by Gibbons and Dering, and sacred works by Schütz. Recordings: *Virgin Classics, Amon Ra*.

DENNIS GODBURN, *bassoon*, a native of Meriden, Connecticut, attended the Hart College of Music. As a recognized specialist of wind instruments encompassing seven centuries, Mr. Godburn performs with the Waverly Consort, the Mozarcean Players, the Ensemble for Early Music, and the Smithsonian Chamber Players, and is a founding member of the Amadeus Winds, the first Classical wind octet in the United States. He is the principal bassoonist for the St. Luke's Chamber Ensemble and the Caramoor Festival Orchestra; he has been artist-in-residence at the Caramoor Festival for the last decade. He is also on the faculty of University of Massachusetts (Amherst) and the Mannes College of Music. Recordings: *Columbia Masterworks, Arabesque, Musical Heritage Society, Nonesuch, Pro Arte*.

LOWELL GREER, *natural horn*, performs with America's leading early music orchestras, including *Ars Musica Baroque Orchestra, Philharmonia, Concert Royal*, and the Smithsonian Chamber Orchestra. Recordings: *Harmonia Mundi, Coronet, Crystal, Forlane*.

TATYANA GRINDEKO, *violin* began her violin studies at age six and appeared as a concerto soloist two years later, performing works of Bach, Paganini and Wieniawski. Ms. Grindenko moved to Moscow to study with distinguished teacher Yuri Tankelevich; under his tutelage she graduated and received her Master's degree from Moscow Conserva-

tory. She has won prizes in violin competitions in Bulgaria, Poland, and the Soviet Union. Since 1972 Ms. Grindenko has performed throughout Europe and the U.S. Her repertoire encompasses such diverse works as the sonatas of Bach, Geminiani, Beethoven and Bartók, and concerti by Mozart, Brahms, Paganini, Tchaikovsky, and Prokofiev. In 1982 she founded the Moscow Academy of Ancient Music, dedicated to the performance of seventeenth- and eighteenth-century music.

JUDSON GRIFFIN, *violin*, is a member of the Smithsonian Chamber Players and founding violist of the Smithson Quartet, in residence at and making use of historical instruments from the collections of the Smithsonian Institution in Washington, D.C. He appears with such chamber ensembles as the New York Chamber Soloists, Concert Royal, the Ensemble for Early Music, the Mozarcean Players, and the Classical Quartet. Mr. Griffin has been in residence at *Aston Magna* and the Composers Conference at Wellesley College, and has appeared at the *Aspen, Newport, Monadnock, Vermont Mozart, and Castle Hill Festivals*. He holds degrees from the Eastman School of Music and the Juilliard School. Recordings: *Nonesuch, Columbia, Grenadilla, CRI CP2, Newport, Smithsonian, Arabesque, Pro Arte, Harmonia Mundi, L'Oiseau-Lyre*.

JOHN GRIMES, *timpani*, distinguished in the field of Baroque and Classical period instrument revival performances, has had a longtime membership in Boston's *Banchetto Musicale, Handel & Haydn Society*, and Boston Early Music Festival Orchestras. He has played timpani in various American and international opera and symphony orchestras. Since 1976, he has been the Principal Timpanist of the *Opera Company of Boston Orchestra*. He is one of the founding members of *Emmanuel Music*, with whom he played regularly for eighteen years. Currently he is a busy free lance timpanist/percussionist and a paralegal in immigration law.

STEPHEN HAMMER, *oboe*, is a founding member of the Bach Ensemble and the Amadeus Winds, and also serves as principal oboe of the Smithsonian Chamber Orchestra, Concert Royal, and Boston's Handel & Haydn Society. He is on the faculties of the Aston Magna Academy and the Mannes College of Music and serves on the board of directors of Early Music America. Mr. Hammer also collaborates with Jonathan Bosworth and Philip Levin in building replicas of historical oboes. *Recordings: CBS Masterworks, Nonesuch, Pro Arte, Smithsonian, Decca Florilegium.*

HANDEL & HAYDN SOCIETY CHORUS<sup>1</sup> has been praised as one of the glories of Boston's musical life by the *Boston Globe*. Since the Society's founding in 1815, the chorus was responsible for the American premières of several important works, including Handel's complete *Messiah* in 1818. Throughout most of its early history, H&H's large amateur chorus occupied a prominent role in the musical life of Boston. In addition to participating in the Society's demanding concert schedule, the chorus was also involved in many of the spectacular festivals that took place in Boston and New York during the 1800s. In this century, the H&H chorus has become a flexible and agile vocal ensemble of thirty professional singers, and continues to establish and maintain the highest standard in the field of great music for chorus and orchestra. *Recordings: L'Oiseau-Lyre.*

ELLEN HARGIS, *soprano*, is gaining national recognition as a specialist in early music. Based in Boston, she is a founding member of the ensemble Affetti Musicali. Ms. Hargis created the role of Brangane in the Boston Camerata's production of *Tristan and Iseult*. She has performed with many of America's leading early music ensembles, including The Musicians of Swanne Alley, The Newberry Consort, The City Musick, Ars Musica Baroque Orchestra, Les Filles de Sainte-Colombe, and the King's Noyse. *Recordings: Erato, Delos, Cuneiform.*

DIANE HEFFNER, *clarinet*, is an active freelancer and teacher in the Boston area. She plays classical period clarinet regularly with Banchetto Musicale and Philharmonia Baroque Orchestra. On modern clarinet, Ms. Heffner is principal clarinetist with Boston Concert Opera, as well as the twentieth century music ensembles Alea III and Dinosaur Annex.

WILLIAM HITE, *tenor*, a native of Pennsylvania, has performed throughout the Northeast in repertoire ranging from monody to minimalism. His operatic roles include Ferrando in *Cosi fan tutte*, Tamino in *Die Zauberflöte*, and the leading role of Roderick in the world premiere of Philip Glass's opera *The Fall of the House of Usher*, co-produced by the American Repertory Theatre and the Kentucky Opera. Mr. Hite has also appeared in Brussels in the production of Purcell's *Dido and Aeneas*. He has toured the U.S. and Europe extensively as soloist with the Boston Camerata and his performances with the Medieval ensemble *Sequentia* have received wide critical acclaim. *Recordings: Erato.*

FRED HOLMGREN, *natural trumpet*, is a graduate of the Oberlin College Conservatory. An active freelance performer specializing in the valveless trumpet, he plays with such groups as the Smithsonian Chamber Orchestra, Concert Royal, the Bach Ensemble, the Classical Band, and the Waverly Consort as well as the orchestras of the Mostly Mozart, Basically Bach, and Boston Early Music Festivals. Mr. Holmgren is on the faculty of the New England Conservatory of Music and the Baroque Performance Institute. For over fifteen years he has participated in the weekly series of Bach cantatas at Boston's Emmanuel Church under the direction of Craig Smith. *Recordings: Pro Arte, Nonesuch, Musical Heritage Society, Smithsonian, Decca Florilegium, CRI.*

PAUL HOUGHTALING, *baritone*, was the Speaker in Banchetto Musicale's 1989

performances of *The Magic Flute* and recently sang Papageno in Paris, Toulouse and Rouen with Lirico Teatro Toscanini di Milano; he will return to France as Masetto in *Don Giovanni* in 1992. Other operatic credits include the Baltimore Opera Touring Theater, Boston Concert Opera, Boston Lyric Opera, Des Moines Metro Opera, Santa Fe Opera, Brooklyn Academy of Music, and Piccolo Teatro dell'Opera. Mr. Houghtaling has also appeared with the Bach Society of Worcester, Greenwich Symphony, Newton Choral Society, and Indian Hill Chamber Orchestra, among others. He has garnered particular acclaim for his work in contemporary music and has performed with Alea III, Dinosaur Annex, the Virgil Thomson Foundation and the Harvard Group for New Music, and such musicians as Gunther Schuller, John Cage, Stephen Drury, and others.

LORRAINE HUNT, *soprano*, performs regularly with such groups as the Philharmonia Baroque Orchestra, Emmanuel Music, and the Handel & Haydn Society. Most recently she performed as Sextus in the Houston Grand Opera production of *La Clemenza di Tito*, and appeared in Peter Sellars' televised *Don Giovanni* on "Great Performances" and his *Giulio Cesare* in Paris. Other operatic engagements have included performances with the Opera Theatre of Saint Louis, the Los Angeles Nakamichi Festival, and the June Opera Festival. Ms. Hunt has also performed in Europe with the Brussels Opera National and the Theatre Municipal de Lausanne. Lorraine Hunt has sung as soloist with the Boston, Saint Louis, Baltimore, Houston, Phoenix and San Jose Symphonies, and has appeared in the San Antonio, Tanglewood, and Boston Early Music Festivals. *Recordings: Deutsche Grammophon, Harmonia Mundi.*

GERALD ITZKOFF, *violin*, is currently engaged in performances of the complete Beethoven piano trios with pianist Lois Shapiro and 'cellist Rhonda Rider. He recently appeared with the Griffin

Ensemble as soloist in David Rakowsky's Violin Concerto. He is concertmaster of the New Hampshire Symphony and Monadnock Festival Orchestras. Mr. Itzkoff is on the music faculty of Phillips Academy in Andover, Massachusetts, and serves as resident music tutor and director of concerts at Harvard University's Dunster House. In 1981, as a member of the Riverside String Quartet, he was awarded first prize in the Artists International Competition in New York City. From 1982 to 1984, he served as soloist and concertmaster for the Heidelberg Chamber Orchestra.

LAURA JEPPESEN, *viola*, received a master's degree in early music from Yale University in 1971. She subsequently studied the viola da gamba in Europe with Wieland Kuijken as a Fulbright Scholar and as the recipient of a grant from the Belgian Ministry of Culture. She has performed extensively in this country and abroad as a member of the Boston Museum Trio, *Sequentia*, and the Orchestra of the Eighteenth Century. In 1981 she was named a Fellow of the Bunting Institute of Radcliffe College for her work with the solo repertoire of the viola da gamba. As a performer on early stringed instruments, she has participated in numerous recordings of music from the Mediæval through the early Classical eras. Ms. Jeppesen teaches at the New England Conservatory of Music and at Wellesley College.

KAREN KADERAVEK, *violoncello*, has been principal 'cellist of the Vermont Symphony Orchestra since 1980. As a chamber musician, she is a founding member of the Vaener String Trio, winner of the Joseph Fischoff National Chamber Music Competition. Ms. Kaderavek is principal 'cellist of Banchetto Musicale and co-principal of the Handel & Haydn Society Orchestra. She has appeared with the Mostly Mozart Festival and is a frequent guest artist with Musica Antiqua Köln. She is on the faculty of the New England Conservatory of Music. Recordings: *Arabesque*, *Decca*, *Deutsche Grammophon*, *North-*

*eastern*.

SHIRA KAMMEN, *vieille and rebec*, joined Ensemble P.A.N. in 1984; she also regularly works with Ensemble Alcatraz and Medieval Strings. A graduate of the University of California (Berkeley) and a former student of Margriet Tindemans, Ms. Kammen has been heard in Mediæval and Renaissance music throughout North America and Europe. Her musical interests also include traditional folk repertoires from around the world. Recordings: *Decca*, *Erato*, *Arabesque*.

FRANK KELLEY, *tenor*, sings a wide variety of music throughout North America and Europe. He has performed many roles with the San Francisco Opera Company, has appeared with the Cincinnati Opera Company, the Theatre de la Monnaie, and in the Peter Sellars productions of *Das Kleine Mahagonny*, *Così fan tutte*, and *Le Nozze di Figaro*. The Mozart operas have been produced in New York, Paris, Stuttgart, and Vienna and have been recorded by Decca and Austrian Public Television. In concert performances Mr. Kelley has sung with the Cleveland Orchestra, the National Symphony, the Dallas Symphony, the New Jersey Symphony, and the New World Symphony. He has performed Mediæval and Renaissance music with the Boston Camerata, *Sequentia*, and the Waverly Consort, and he performs Baroque music with Banchetto Musicale, the Bach Ensemble, Concert Royal, and the Handel & Haydn Society. Mr. Kelley has participated in the Marlboro Music Festival, PepsiCo Summerfare, the Nakamichi Festival, the New England Bach Festival, and the Boston Early Music Festival. Recordings: *Decca*, *Erato*, *Harmonia Mundi*, *Telarc*, *Arabesque*.

THE KING'S NOYSE was founded by director David Douglass in 1987 to resurrect that most popular of Renaissance consorts, the violin band. Mr. Douglass's interest in forming the ensemble grew out of his study of early violin technique and its application to sixteenth- and seventeenth-century consort music.

Comprised of violins, violas, 'cellos, and lute or theorbo, violin bands entertained rich and poor alike, playing everything from rough-hewn dance music to elegant fantasias. The King's Noyse takes its name from the collective term used in the Renaissance for a number of instruments — *a noise of violins*; their varied and colorful concert programs include court and country dances, *canzonas*, and fantasias, and, in collaboration with soprano Ellen Hargis, ballad tunes and airs for the theatre.

CHRISTOPHER KRUEGER, *transverse flute*, is a graduate of the New England Conservatory of Music, where he was a student of James Pappoutsakis. He is an active performer on both modern and historical flutes. Mr. Krueger is a member of the Bach Ensemble, the Smithsonian Chamber Players, Mostly Mozart Orchestra, Handel & Haydn Society and Banchetto Musicale, and has appeared in solo and recital performances throughout the U.S. As a modern flutist, he is a member of the Emmanuel Wind Quintet (winners of the 1981 Naumburg Award for Chamber Music) the New Hampshire Symphony, and Monadnock Music. Mr. Krueger is on the faculty of the New England Conservatory, Wellesley College, the Longy School of Music, and the Oberlin Baroque Performance Institute. Recordings: *Deutsche Grammophon*, *Pro Arte*, *L'Oiseau-Lyre*, *Nonesuch*, *CRI*, *Decca-Florilegium*.

DOMINIQUE LABELLE, *soprano*, came to national attention through her performances of *Donna Anna* in Peter Sellars' production of Mozart's *Don Giovanni*, which were filmed and telecast on PBS earlier this year. She is a winner of the 1989 Metropolitan Opera National Council Competition. Ms. Labelle attended Boston University on a Dean's Scholarship where she studied with Phyllis Curtin. A Vocal Fellow at the Tanglewood Music Center, Ms. Labelle has performed with the Boston, Dallas, Pittsburgh, and Montreal Symphony orchestras, the Handel & Haydn Society and the Montréal International Music

Festival. Her recent operatic roles include Mimi (*La Bohème*) for the Glimmerglass Opera, Juliette (*Romeo and Juliette*) for the Toledo Opera; in the coming season, she will sing the roles of the Countess (*Le Nozze di Figaro*) for Opera and Susanna for Vancouver Opera. *Recordings: Philips.*

MATTHEW LAU, *bass-baritone*, began his musical career as a violist. While earning degrees in Music from Indiana University and the Eastman School of Music, he became a singer as an apprentice with both Central City Opera and the Santa Fe Opera. He has quickly become one of America's most active young singers, performing leading roles ranging with the Metropolitan Opera Guild, New York City Opera, Atlanta Opera, Central City Opera, Long Beach Opera, Virginia Opera, the Pennsylvania Theater, Skylight Comic Opera of Milwaukee, Texas Opera Theater, June Opera Festival of New Jersey, Bronx Opera, Opera Ensemble, Chamber Opera Theater of New York, and the Aspen and San Antonio Festivals. Mr. Lau has been soloist with the symphonies of Milwaukee, Rochester, Jacksonville, Denver, New Jersey, and North Carolina. He has also performed with Boston's Banchetto Musicale and New York's Mostly Mozart Festival. *Recordings: Vox.*

KAY LAWRENCE, *director, Early Dance Project*, has a background of performance and research. As a dancer she has toured Europe extensively and her knowledge of early gesture and acting styles has earned her a high international reputation as a choreographer and producer of operas and ballets. She formed the Early Dance Project in 1986 to bring the world of early dance to the attention of twentieth-century audiences. Her work on numerous operas has been seen in many British theatres and concert halls including Covent Garden, the Coliseum, Sadlers Wells, Royal Albert Hall, National Theatre, and Festival Hall. Most recently she choreographed the ballet from Mozart's *Idomeneo*. In Europe her work has taken her to Versailles,

Dijon, Rome, Granada, Madrid, and Athens, at the Maggio Musicale in Florence, she choreographed dances for their production of Purcell's *Fairy Queen*.

ANDREW LAWRENCE-KING, *harp*, studied organ with Gillian Weir at Selwyn College, Cambridge and later singing and continuo-playing at the London Early Music Center where his teachers included Andrew Parrott, Nigel Rogers, Emma Kirkby, and Nigel North. He took up the harp quite by chance, and in the absence of any modern school of historical harp-playing taught himself to play following historical sources. Mr. Lawrence-King is now firmly established as one of Europe's leading continuo players, working with Roger Norrington's Early Opera Project, Les Arts Florissants, and the Hilliard Ensemble. He is a founding member of the continuo ensemble Tragicomedia. He teaches harp and continuo at the Akademie für Alte Musik in Bremen and is the historical harp teacher for the Sibelius Academy of Finland. *Recordings: Hyperion, EMI.*

ELISABETH LEGUIN, *violoncello*, has established a reputation as one of the foremost Baroque 'cellists in the United States today, with a particular sensitivity to the role of the continuo player. As a freelancer over the last decade, she has appeared both here and abroad with such ensembles as Philharmonia Baroque Orchestra, the Boston Early Music Festival Orchestra, Il Complesso Barocco, Concerto Amabile, and the Artaria String Quartet. She has been a featured artist in festivals from Santa Fe to Regensburg, Germany. In recent months she has abandoned the frantic lifestyle this kind of career mandates in favor of graduate studies in musicology at the University of California (Berkeley) and a teaching position at the San Francisco Conservatory of Music. *Recordings: Harmonia Mundi, Decca, Wild Boar.*

JESSE LEPKOFF, *flute and recorder*, holds a degree in early music performance from New England Conservatory. He received his graduate education at

the Yoral Conservatory in Holland with flutist Wilbert Hazelzet. His many performances include appearances with the Smithsonian Chamber Players, the Benefit Street Chamber Players, and as a soloist with the National Symphony under the direction of Christopher Hogwood. He is a current member of the Arcadia Players. He performs regularly with the Boston Camerata, has toured with them in the U.S. Europe and the Far East, and has recorded for American and French radio and the Erato label.

CAROL LEWIS, *bowed strings*, has appeared in major festivals in Europe, the United States and the Far East, as a performer on viole and viola da gamba. She has toured and made numerous recordings of Renaissance and Baroque music with Hesperion XX and the Boston Camerata. She holds a Bachelor of Music with honors from the New England Conservatory of Music, as well as a soloist diploma from the Schola Cantorum in Basel (Switzerland) where she studied with Jordi Savall. She has taught at the New England Conservatory and at summer early music courses in Pamparato, Italy, in addition to helping organize workshops for the Viola da Gamba Society, New England.

ALEXEI LUBIMOV, *fortepiano and harpsichord*, was born in 1944 in Moscow; he began his training in 1952 at the Central Music School in Moscow and entered the Moscow Conservatory in 1963 where he was one of the last students of Heinrich Neuhaus, one of Russia's most celebrated teachers. Mr. Lubimov won prizes in piano competitions in Rio de Janeiro and Montreal; for nearly a decade he toured the world as soloist and chamber musician. In 1976 his interest in early music and historical instruments focused on the founding of the Moscow Baroque Quartet; denied permission to concertize outside of the U.S.S.R., Mr. Lubimov and his colleagues researched and prepared performances for their countrymen, offering the first period instrument performances of works by Mozart, Haydn and others since the

early eighteenth century. For the past five years, Mr. Lubimov has toured and performed in Europe and Asia, including early music festivals in Hungary, Holland and Germany. *Recordings: Melodia*

MYRON LUTZKE, *violoncello*, a native of Newark, New Jersey, attended Brandeis University and is a graduate of the Juilliard School, where he was a student of Harvey Shapiro and Leonard Rose. He is a member of the Aulos Ensemble, the Mozartean Players, and the St. Luke Chamber Ensemble; he is principal cellist of the Ensemble for Early Music's Grande Bande. For the past seven years he has been an artist-in-residence at the Caramoor Festival. *Recordings: Arabesque, Musical Heritage Society, Nonesuch, Vox, Pleiades.*

JUDITH MALAFRONTI, *mezzosoprano*, enjoys increasing acclaim as an interpreter of early music. She has sung with numerous orchestras and oratorio societies, including Musica Sacra, Music of the Baroque, the St. Louis and Baltimore Symphonies and Basically Bach; her operatic engagements include leading roles in productions for Spoleto Festival, Milwaukee Skylight Opera, Emmanuel Music, Opéra de Lyon, and for the BBC. She is a frequent guest artist with the Boston Museum Trio and is a member of the Newberry Consort, with whom she records and tours extensively. *Recordings: Harmonia Mundi.*

ANTHONY MARTIN, *violin*, has returned to Boston for all Early Music Festival events since his emigration in 1985, twice with Frans Brüggen's Orchestra of the Eighteenth Century, once as concertmaster of Philharmonia Baroque Orchestra in an all-Mozart program, and once to play an all-Bach recital, which the Boston Globe said "offered ample testimony to his artistry, if further proof be needed." In the San Francisco Bay Area he plays and records with Philharmonia, the American Bach Soloists, and the Artaria Quartet, whose recording of music of Boccherini was chosen as 'disc of the month' by *Actuel*

*Alte Musik*. Mr. Martin is on the faculties of Stanford University and the San Francisco Conservatory of Music and lives with his wife and two daughters at the northern end of the Hayward Fault.

KEVIN MASON, *lute, theorbo and guitar*, has performed throughout North America and England as a guest artist with Pomerium Musices, Les Filles de Ste-Colombe, Concert Royal, Tafel-musik Baroque Orchestra, the New World Consort of Vancouver, and the London Early Music Group. He has also appeared with Chicago-based ensembles including the City Musick and Music of the Baroque, and is a member of the Newberry Consort and the Harwood Early Music Ensemble. He is the founder and director of the Orpheus Band, an ensemble which specializes in sixteenth- and seventeenth-century music for violin consort. Mr. Mason holds a Ph.D. in Historical performance from Washington University (St. Louis), and is a leading authority on the theorbo and its repertoire.

LAWRENCE McDONALD, *clarinet*, has appeared throughout the United States as soloist and chamber musician. He is a member of the Smithsonian Chamber Players, Amadeus Winds, and the Mozartean Players. He has appeared with the Smithson Quartet, Tafelmusik, the Handel & Haydn Society, the Rochester Chamber Music Society and numerous festivals; Mr. McDonald has also been an Artist Faculty member at Aston Magna Academies. He is professor of clarinet at the Oberlin Conservatory of Music and served as artistic director of the International Clarinet Society Conference in 1985. *Recordings: Smithsonian, Decca.*

ROBERT MEALY, *violin*, studied at the Purcell School (London) and Harvard College, where he received his A.B. in English literature. While still an undergraduate he performed throughout Europe and the Americas with Tafelmusik and Il Complesso Barocco. In the summer of 1989, he served as concertmaster for the Boston Camerata's performance of Gilles' *Requiem* at the Festival

of Aix-en-Provence. Mr. Mealy is a member of the King's Noyse and the Benefit Street Chamber Players.

SCOTT METCALFE, *violin and viola*, studied violin with Machie Oguri-Kudo and Daniel Stepner. He graduated from Brown University, and won that university's Samuel T. Arnold Fellowship for a year of study of early music, baroque violin, and languages in Europe. Mr. Metcalfe is a member of the Benefit Street Chamber Players and The King's Noyse, and is concertmaster of Music at St. John's (Long Island); he has also performed with Tafelmusik Baroque Orchestra.

PATRICE MICHAELS BEDI, *soprano*, will sing this season with, among others, the Milwaukee Symphony, Minnesota Orchestra, Los Angeles Master Chorale, Banchetto Musicale, Music of the Baroque, and the Orpheus Band. The music of Mozart is a specialty for Ms. Michaels Bedi. This season she will be soloist in Mozart's *Requiem, Davide Penitente* and *Mass in C minor*. She will sing roles ranging from Pamina to Violette to Marie in Daughter of the Regiment with nearly a dozen opera companies throughout North America. Also skilled in contemporary music, Ms. Michaels Bedi has premiered works by Stephen Oliver and Libby Larsen. *Recordings: London, Music of the Baroque.*

DAVID MILLER, *viola*, is a graduate of Oberlin College and the Juilliard School. A devoted performer of chamber music on original instruments, he is a founding member of the Classical Quartet, the Haydn Baryton Trio, Concert Royal, and the Bach Ensemble, as well as violist of Aston Magna since 1974. He appears as guest artist with the Mozartean Players and serves as principal violist for numerous Baroque and Classical orchestras including Mostly Mozart, the Boston Early Music Festival, the Handel & Haydn Society, the Classical Band, and the Mozartean Players. *Recordings: Nonesuch, Pro Arte, Titanic, Musical Heritage Society, Smithsonian Collection of Re-*

cordings, *Decca, Metropolitan Museum of Art.*

LAURIE MONAHAN, *soprano*, has specialized in and taught early vocal techniques at the Schola Cantorum Basiliensis. She is currently on the faculties of the New England Conservatory and the Longy School of Music. Ms. Monahan is a founding member of Ensemble Project Ars Nova; she frequently tours with Sequentia and is a featured guest soloist with several other ensembles. *Recordings: Harmonia Mundi, New Albion.*

CARLA MOORE, *violin*, won First Prize in the prestigious 1989 Erwin Bodky Competition for Early Music during the 1989 Boston Early Music Festival. She performs with many of the leading early music ensembles and orchestras in America including the Boston Early Music Festival Orchestra, Philharmonia Baroque Orchestra, the Bach Ensemble, and the Smithsonian Chamber Players. In New York she is leader of La Stravaganza Baroque Orchestra and performs with the Classical Band, the Mostly Mozart Orchestra of Original Instruments and Concert Royal. She has toured the U.S. and Europe with the London Classical Players, Tafelmusick Baroque Orchestra and Il Complesso Barocco. Ms. Moore received her graduate degree with distinction from Indiana University's Early Music Institute where she was a scholarship student of Stanley Ritchie. *Recordings: Meridian, Erato, Sony, Arasbesque, Newport Classic.*

MOSCOW ACADEMY OF ANCIENT MUSIC was founded in 1982 on the initiative of Tatyana Grindenko and Alexei Lubimov has from the very outset been a great success with audiences and critics alike. It has performed at many of the major music centers in the Soviet Union, in Hungary, Germany, Belgium, and Finland. Backed by the vision and talents of its founders, the orchestra is one of the first in the Soviet Union to specialize in ancient music. Its basic repertoire centers around the works of

the Baroque and Classical era and also includes a number of highly popular special programs such as a "musical banquet" consisting of dances and drinking songs from the seventeenth and eighteenth centuries and programs of Baroque opera and ballet. *Recordings: Ondine.*

MUSICIANS OF SWANNE ALLEY, after a sixteenth-century professional Elizabethan ensemble, are a group of performers specializing in the late Renaissance English and Italian repertory. Formed in 1976 by Lyle Nordstrom and Paul O'Dette, they have received consistently enthusiastic critical acclaim on both sides of the Atlantic for their joie de vivre, rhythmic sense and technical elan. In addition to frequent broadcasts in the U.S., The Musicians of Swanne Alley have been featured on radio and television broadcasts in Canada, Germany, England, France and Denmark. *Recordings: Virgin Classics.*

GARY NAGELS, *trombone*, is a native of Montréal; he studied at McGill University and the Conservatoire du Québec. His orchestral experience has included tenure with Canada's Hamilton Philharmonic Orchestra and the Orchestre Symphonique de Québec. For the past fifteen years, he has performed with a wide variety of North American early music ensembles including the Studio de Musique Ancienne de Montréal, Boston Early Music Festival Orchestra, L'Ensemble Claude Gervaise, the Boston Shawm & Sackbut Ensemble, and Tafelmusik Orchestra.

LYLE NORDSTROM, *lute*, received his M.A. and D.M.A. from Stanford University and is currently Professor of Music and director of the Early Music Department at Oakland University in Rochester, Michigan. He has taught and performed throughout the United States and Canada on both lute and Renaissance winds. Mr. Nordstrom is a recognized authority on the lute duet and consort lesson repertoires. Much of that music, as performed by The Musicians of

Swanne Alley, has been edited and reconstructed by him. *Recordings: Harmonia Mundi, Virgin Classics, Hyperion, Orion, Focus.*

ROGER NORRINGTON, *conductor*, returns for his third Boston Early Music Festival. Besides his activities with the London Classical Players which he founded in 1978, last year he was appointed Music Director and Principal Conductor of the Orchestra of St. Luke's in New York City. His busy conducting schedule includes regular appearances with the Boston Symphony Orchestra, San Francisco Symphony, London Philharmonic, the London Symphony and numerous others. His recordings with the London Classical Players for EMI of the complete Beethoven Symphonies and piano concertos, as well as works by Mozart, Schubert, Weber, Berlioz, Mendelssohn, Schumann, Wagner and Brahms, have received great public and critical acclaim. Several of these recordings have won important prizes including the Deutsche Schallplattenpreis in 1990 for the complete Beethoven Symphonies. Norrington was made an O.B.E. in 1979, Cavaliere (Italy) in 1980, and a C.B.E. in 1990. *Recordings: EMI.*

PAUL O'DETTE, *lute*, has been called "the clearest case of genius ever to touch his instrument." Though perhaps best known for his recitals and recordings of solo Renaissance lute music, he maintains an active international career as a continuo player accompanying singers Nigel Rogers, David Thomas, and Emily Van Evera, and working with conductors Christopher Hogwood, Nicholas McGegan, Gustav Leonhardt, Nikolaus Harnoncourt, Andrew Parrott and William Christie. He is co-director of The Musicians of Swanne Alley. Mr. O'Dette has made more than 40 recordings, several of which have been nominated for *Gramophone's "Record of the Year Award."* In addition to his activities as a performer he is an avid researcher on the performance and sources of seventeenth-century Italian and English solo song, continuo practices and lute technique,

the focus of a forthcoming book co-authored by Patrick O'Brien. Paul O'Dette has served as Director of Early Music at the Eastman School of Music since 1976. *Recordings: Harmonia Mundi, Virgin Classics, Hyperion, EMI, Nonesuch, Telefunken, Astrée, BIS, Arabesque, Seraphim, BASF, Pantheon, L'Oiseau Lyre.*

ANDREW PARROTT, *conductor*, is best known as director of the Taverner Consort and Players which he founded in 1973 and with whom he has made over two dozen highly acclaimed recordings. His début recording with the Boston Early Music Festival Orchestra and Chorus performing Mozart's *Requiem* was released this May. His first appearance in Boston was during the 1987 Festival and he has since returned to conduct the Festival Orchestra and with the Taverner Consort. While he is considered a specialist in the performance of pre-nineteenth century music, his musical range is broader still. For several years an assistant to Sir Michael Tippett, Mr. Parrott conducted the first performance of Judith Weir's *A Night at the Chinese Opera*, and has recorded music by the Slovak composer Vladimir Godar. In demand worldwide as a conductor, he has become a frequent visitor to North America conducting orchestras in New York, Chicago, St. Paul, Ottawa and San Francisco. *Recordings: EMI, Denon.*

MARTIN PEARLMAN, *conductor*, is the founder and music director of Boston's Banchetto Musicale. A noted harpsichordist and fortepianist whose mentors include Gustav Leonhardt and Ralph Kirkpatrick, Mr. Pearlman has been the recipient of the Erwin Bodky Award of the Cambridge Society of Early Music and was first prize winner at the 1974 Festival of Flanders in Bruges, Belgium. A native of Chicago, Pearlman has served as music director of the Northwest Bach Festival in Spokane, Washington and he frequently guest conducts on both coasts. Also an active composer, he recently composed and adapted music for the

Robert Wilson production of Heiner Müller's play *Quartet*, at the American Repertory Theatre.

PETER PHILLIPS, *director, The Tallis Scholars*, was educated at Oxford and has earned an impressive reputation through his dedication to the research and performance of Renaissance sacred music. In nearly one hundred performances annually with The Tallis Scholars and numerous recording projects with Gimell Records (which he co-founded in 1981), Mr. Phillips presents a unique opportunity to explore Renaissance polyphony to its fullest. His first book, *English Sacred Music 1549-1649*, was published by Gimell in 1990. He continues to contribute a regular column to the London *Spectator*.

POMERIUM MUSICES ("A Garden of Music"), founded in 1977 to present the music composed for vocal ensembles and virtuoso chapel choirs in the Renaissance, has performed on distinguished concert series throughout the United States. In its New York home, Pomerium Musices has performed at the Morgan Library, the Metropolitan Museum of Art, the Frick Collection, Music Before 1800 and The Cloisters in addition to presenting its own concert series. Under the direction of scholar/performer Alexander Blachly, the ensemble has been featured at international conferences on performance practice, the Piccolo Spoleto Festival, and early music festivals in San Antonio (TX), Utrecht and Regensburg. *Recordings: Classic Masters, Nonesuch, Dorian.*

ALISON POOLEY, *choreographer*, trained at the London College of Dance and Drama where her interests in early dance began. Her career as a dancer specializing in the Renaissance and Baroque periods has taken her frequently to Europe as well as to many major venues throughout England. Television and video appearances include dance programs for *Man and Music* and *Music in Camera*. She currently teaches at the

Guildhall School of Music and Drama where she is head of the Movement and Opera course.

WILLIAM PORTER, *organ*, has been Professor of Organ at New England Conservatory since 1985; prior to that he taught organ and harpsichord at Oberlin Conservatory in Ohio. A 1972 winner of the Bodky Award, he has established himself as a leader among organists taking an historical approach to musical performance. Mr. Porter has been guest artist at the North German Organ Academy, the Italian Academy of Music for the Organ, and for the American Guild of Organists's National Convention and National Improvisation Academy. He is director of music at the Church of St. John the Evangelist. *Recordings: Gasparo.*

LINDA QUAN, *violin*, is a native of Los Angeles, and received degrees at the Juilliard School. She has toured as soloist and chamber musician throughout the world and is presently active in New York in the Aulos Ensemble, the Classical Quartet, the Atlantic Quartet, and the New York New Music Ensemble. Ms. Quan is on the faculty of Vassar College.

MACK RAMSEY, *trombone*, is a native of Oregon; he has been performing on early winds since his teens. In Boston, he is a member of the Boston Shawm & Sackbut Ensemble, and has performed with Banchetto Musicale, Handel & Haydn Society, Ensemble Abendmusik, and the Boston Camerata. He has toured throughout North America and Europe and has performed and recorded with the Taverner Consort, Société de Musique Ancienne de Montréal, Ensemble Project Ars Nova, and the Waverly Consort. *Recordings: Erato.*

WENDY ROLFE, *flute and piccolo*, performs regularly on historical flutes with the Handel & Haydn Society, Banchetto Musicale, and the Boston Early Music Festival Orchestra. She is on the faculty of the Berklee College of Music and is director of the Odyssey Chamber

Players in New York City. She recently made solo tours of California and Brazil performing on Baroque, Classical, and modern flute. Ms. Rolfe received a solo recitalist grant from the National Endowment for the Arts. A graduate of the Oberlin Conservatory, she holds a D.M.A. from the Manhattan School of Music.

MICHAEL SAND, *violin*, graduated from the Yale School of Music. A former member of the San Francisco Opera Orchestra, he has served as concertmaster of Philharmonia Baroque Orchestra, Il Complesso Barocco, and Les Arts Florissants. He teaches at the Jerusalem Music Center, and is founder of the Jerusalem Baroque Orchestra.

THOMAS SEFKOVIC, *bassoon*, resides in New York, where he performs widely on both early and modern bassoons. He is a member of the Orchestra of St. Luke's and Concert Royal and is an internationally renowned designer and maker of double reeds for bassoons and historical winds. *Recordings: Angel, CBS, London Deutsche Grammophon.*

LAURENCE SENELICK, *stage director*, is Director of Graduate Studies and Fletcher Professor of Drama and Oratory at Tufts University. Mr. Senelick performed as an actor on stage, radio, and television in New York, Chicago, and Boston; he has directed at the Loeb Drama Center, the Castle Hill Festival and for Banchetto Musicale. Mr. Senelick directed the American premieres of *Summit Conference*, *Anything You Say Will be Twisted*, and *A Flea in Her Ear*; his work has been acknowledged by the Guggenheim Foundation (twice), the American Council of Learned Societies, and the National Endowment for the Arts. An award-winning author, he is currently working on an anthology of essays on gender in performance. Mr. Senelick has been named to a commission for Soviet-American cultural exchange in theatre and music studies. His translations of Chekov and Feydeau have been performed around the country.

MARC SCHACHMAN, *oboe*, was born in Berkeley, California; he attended Stanford University and received degrees from the Juilliard School. He is a founding member of the Aulos Ensemble and the Amadeus Winds. He has appeared as soloist with numerous early music groups, including Aston Magna, Banchetto Musicale, Concert Royal, and the Ensemble for Early Music. Mr. Schachman is on the faculty of Vassar College. *Recordings: Nonesuch, Musical Heritage Society, Desmar, Musicmasters, Titanic, Decca Florilegium.*

RICHARD SERAPHINOFF, *natural born*, is a native of Detroit, Michigan; he holds degrees in horn performance from Wayne State and Indiana Universities. He has won the 1984 Erwin Bodky Early Music Competition and the 1981 Heldenleben Horn Competition. In addition to his performances as a modern horn player, Mr. Seraphinoff has performed on natural horn with the Boston Early Music Festival Orchestra, the Smithsonian Chamber Players, New York's Grande Bande and Mozartean Players, Chicago's City Musick and other period instrument ensembles. He teaches natural horn at Indiana University and has given lectures and master classes at both early music and modern brass workshops. Mr. Seraphinoff is also a maker of natural horns.

JANE STARKMAN, *violin*, received her degrees from the New England Conservatory of Music and has also studied with Jaap Schröder and William Lincer. She performs extensively as violinist and violist, both in this country and abroad. Ms. Starkman has been concertmistress and soloist with New York's Grande Bande and the Philadelphia Baroque Orchestra. She is a member of the Boston Early Music Festival Orchestra, Concert Royal, Banchetto Musicale, the Smithsonian Chamber Players, and The King's Noyse. Ms. Starkman is on the faculty of Oberlin College's Baroque Performance Institute. *Recordings: Columbia, Ex Libris, Smithsonian, Decca,*

*Gasparo, Arabesque, Titanic, Harmonia Mundi.*

THE TALLIS SCHOLARS, hailed as "a *cappella* superstars," have performed to standing-room-only crowds across the U.S. since their American début tour in 1987. The London-based ensemble is acclaimed for the sheer beauty and power of its sound. Named in honor of the sixteenth-century English composer Thomas Tallis, the Tallis Scholars embrace the whole of sacred vocal Renaissance music, including the works of lesser-known masters in the Spanish, Portuguese and Russian schools. Under the leadership of founder-director Peter Phillips, the Tallis Scholars have over two dozen recordings to their credit on the Gimell label; their recording of Josquin's *Missa Pange lingua* and *Missa La solfa re mi* won Gramophone's 1987 Record of the Year Award, the first early music ensemble to be so acknowledged. The Tallis Scholars have toured throughout the world since 1978, and are broadcast regularly on international radio.

CHRISTEL THIELMANN, *viola da gamba*, performs and tours regularly with The Musicians of Swanee Alley and has collaborated with many of the leaders in early music including The Parley of Instruments, Colin Tilney, Nigel Rogers, and Andrew Lawrence-King. She has appeared at the Boston Early Music Festival, Tage alter Musik Regensburg, the Edinburgh, Aldeburgh and Bath Festivals, and the English Early Music Network. Ms. Thielmann has participated in broadcasts of the BBC, CBC, WDR (Cologne), Radio France, Hungarian TV, CBS Television, and National Public Radio. She has been on the faculty of the East School of Music since 1978. *Recordings: Virgin Classics, Harmonia Mundi, Hyperion, CBC, Focus, Pantheon.*

JOHN THIESSEN, *natural trumpet*, received his training from the Eastman School of Music before studying with Michael Laird and Crispian Steele-Perkins in London. He has performed with the

Academy of Ancient Music, English Baroque Soloists, Taverner Players, Amsterdam Baroque Orchestra, the Handel & Haydn Society and Tafelmusik. In addition Mr. Thiessen serves as principal trumpet of the Toronto Pops Orchestra. He also holds the M.M. degree in musicology from King's College, University of London. *Recordings: EMI, Sony, BMG, Denon, CBC, RAI.*

JEFFREY THOMAS, *tenor*, made his operatic débüt at the 1981 Spoleto USA Festival. Shortly thereafter he débuted with the San Francisco Opera in *Die Meistersinger*, receiving that company's prestigious Adler Fellowship. While a member of San Francisco Opera Company he sang leading roles in productions ranging from Cavalli's *L'Ormindo* to Britten's *Rape of Lucretia*. In 1984 he made his Italian débüt in the leading role of Renaud in Gluck's *Armide* at the Opera Lirico in Bologna. Mr. Thomas has performed with the leading symphonies and chamber orchestras in the US. and Europe under the direction of noted conductors Christopher Hogwood, Ton Koopman, Gustav Leonhardt, Nicholas McGegan, Roger Norrington, Andrew Parrott, Edo de Waart, and Seiji Ozawa. Now America's most sought-after tenor for Baroque music, Mr. Thomas is also an avid exponent of contemporary music. He recently presented masterclasses at the New England Conservatory and Washington University.

MONTSERRAT TORRENT, *organ*, was born in Barcelona in 1926 and began her musical studies in 1932. She received an artist's diploma in piano from Conservatorio Superior Municipal de Música of Barcelona and served on the piano faculty of Barcelona Conservatory. Ms. Torrent began studying the organ in 1953, winning prizes for her technical and musical abilities, and in 1962 she was appointed to a professorship in Barcelona. Presently she divides her time between performing and teaching at the Barcelona Conservatory and at international university courses in Santiago de Compostela, Salamanca, and

Gerona. In addition to giving masterclasses throughout Europe and the Americas, she has been a juror for international organ competitions. As a concert organist, Ms. Torrent has been acclaimed for her performances of the Spanish repertoire. Her recording of the music of Cabanilles on the organ of Daroca won the Grand Prix du Disque.

EMILY VAN EVERA, *soprano*, has won many admirers on both sides of the Atlantic by her distinctive singing. She appears regularly in concert and on recordings with leading European and North American early music ensembles. A native of Minnesota, she attended Putney, Vassar, and Wesleyan before settling in England; she maintains an active musical life on both sides of the ocean as a soloist and with ensembles including The Musicians of Swanne Alley, the Taverner Players and Circa 1500. Forthcoming projects include performances of *The Magic Flute* in Oslo, collaborations on seventeenth-century Italian opera and song with the continuo ensemble Tragicomedia, and a recording with the American Bach Soloists. *Recordings: Angel, Focus, Harmonia Mundi, EMI/Angel, Virgin Classics.*

EMILY WALHOUT, *violoncello*, attended Oberlin Conservatory of Music, studying 'cello with Richard Kapuscinski and viola da gamba and Baroque 'cello with Catharina Meintz. She received a graduate degree in early music performance from the New England Conservatory of Music in 1985. Ms. Walhout is a member of the Benefit Street Chamber Players and The King's Noyse, and has performed with the Boston Camerata.

JAYNE WEST, *soprano*, is gaining recognition as a rapidly rising artist of distinguished talent in opera, oratorio and orchestral repertoire. She has been lauded by critics for her pure voice and beautiful presence. In this season, Ms. West has been heard in Mozart and Handel roles with Brooklyn Academy of Music, Bach Society of St Louis, Chorus Pro Musica and Oratorio Society of New

York. She has appeared with the Handel & Haydn Society, the Boston Symphony Orchestra, and the Théâtre Royal de la Monnaie. *Recordings: Hyperion.*

MICHAEL WILLENS, *double bass and violone*, has performed with such early music groups as Aston Magna, the Bach Ensemble, Banchetto Musicale, Concert Royal, Il Complesso Barocco, the Mozartean Players, the Mostly Mozart Orchestra, the Smithsonian Chamber Players, and the Waverly Consort. In the area of contemporary music he has worked with the American Composers Orchestra, the Contemporary Chamber Ensemble, the Group for Contemporary Music, Parnassus, Speculum Musicae, and the Twentieth Century Consort. Mr. Willens's jazz gigs include work with Horace Silver, Chet Baker, Roland Hanna, Joe Chambers, Thad Jones and Mel Lewis, and Dave Brubeck. Mr. Willens is also a member of the Times Square Bassett, a group specializing in contemporary music for double basses. *Recordings: Columbia, Caedmon, CRI, Inner City, Nonesuch, Pro Arte, RCA, Smithsonian, Decca Florilegium.*